THE

Theatrical Observer.

AND

Daily Bills of the Play.

Nothing extenuate nor set down aught in malice.

No. 76. *Thursday, Jan. 31, 1822.* *Price 1d*

THE ANNIVERSARY OF KING CHARLES'S MARTYRDOM.

We can assure our readers that *we* have suffered no *martyrdom* of our feelings at being cut off (by the anniversary of King Charles's beheading) from the mimic world within the walls of *Drury*. Although our critical functions were thus suspended, we are happy to say we have endured none of the torments of a defunct being who has to render a long and terrible account of his misdeeds. We trust that we are not over-righteous in our own opinion, yet on looking back from our late day of rest, at all our past *works*, we cannot justly accuse ourselves of any base or malignant conduct that should put us in the hands of an accusing spirit. To those who, from experience, have an idea of the arduous duty we have had to perform, in sitting *nightly* in a hot theatre for several hours, listening and gazing at what we have heard and seen a hundred times over, we need not expatiate on the amount of our conscientious patience. But such who so seldom have the agreeable opportunity of seeing a play as to consider it impossible for any person to be tired out with this species of amusement, we beg to refer their comprehension, if they happen to be citizens, to their being obliged, day after day, to witness the Lord Mayor's shew, and then we will beg to ask them, if a surfeit of *sights* is not likely to ensue. Certainly, the comparison may be a little out of joint occasionally, as in the theatre we are not *always* entertained with men in armour, and, now and then, have what is rather a scarce commodity amongst Aldermen and Common-Council-men, namely, *wit*. But enough of this—"*we'll* to our holy work again."—Hem!—*Shakspeare.*

COVENT GARDEN.

In our yesterday's number, we gave the bill of, and a few general remarks upon, the amusements which this Theatre last night offered. In doing this, as we announced to our readers, we deviated from the plan upon which our work was first established, by annexing to it the notices of entertainments not strictly dramatical. Of the absence of *theatrical* performances last night, we erred by not stating to our subscribers in our 74th Number, and thereby preventing any disappointment which might occur from our not publishing upon yesterday, to avoid which *seeming* neglect we chose rather to assume a privilege to which we had not bound ourselves. The amusements which Mr.

Bochsa had prepared for the public, were amply repaid by their support; for we do not remember ever witnessing the assemblage of a more numerous audience at this Theatre than it last night contained. Ere the performances commenced, the Pit was *full*, and immediately after the half-price admission, all the other parts were correspondingly so. An orchestra had been prepared with great taste for the occasion. It was of an octagonal form, festooned; a very splendid ceiling representing the Heavens, and from which were suspended six imitations of chandeliers. The centre was filled by a resemblance of an organ, and the seats, piano, and stands, were arranged with due uniformity. On such an occasion, to speak of the few defects which were evinced by any of the performers, would not be liberal: we shall, therefore, with pleasure only allude to those exertions which struck us as being most conspicuous.

Mrs. Salmon in the air, "*Rejoice greatly*" gave very brilliant testimonies of the greatness of those talents, upon which as a concert singer her fame is founded: there was a melody of tone, a chasteness of style, and a brilliancy of effect, in her execution of that piece of music, which produced from the audience loud approbation, and a very strong effort to obtain an encore. Mr. Lindley on the Violincello, executed a piece of music with his wonted skill, and introduced one or two scotch airs with the happiest effect.

A selection from "*Moses in Egypt*," a sacred Oratorio, or Opera of Rossini's produced at the Theatre san Carlos, a composition of a very brilliant description, next followed. Madame Begnis sang with grest sweetness and effect, and met with very tumultuous approbation. The duetto of "*Io di tutto mi contento*," was sang with considerable spirit, and received a warm encore. The duetto, "*Quel ochietto*" between Madame Camporese and Signor Ambrogetti, was likewise encored; and Handel's "*Sweet bird*" sung by Miss Stephens, and accompanied on the Violin by Mr. Morri, was well deserving of the applause bestowed upon it. Attwood's Coronation Anthem, was executed with good effect. The composer was a favorite pupil of Mozart's: our limits will not permit us to offer a further remark: but upon the whole the performances were well executed; though neither the chorusses nor band were of the description calculated to give proper effect to the music selected.

☞ The first and second volumes are bound, and ready for delivery.

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Theatre Royal Covent Garden.

THE TEMPEST.

Prospero, *(a Magician)* Mr YOUNG,
Alonzo, King of Naples, Mr EGERTON,
Antonio, the Usurper of Milan, Mr. CHAPMAN,
Ferdinand, Mr. ABBOTT,
Gonzalo, a Nepolitan, Counsellor, Mr. JEFFERIES
Hippolyto Mr. DURUSET, Stephano Mr. FARREN
Trinculo, Mr BLANCHARD,
Caliban, a monster, of the Island, Mr. COMER,
Dorinda, Miss STEPHENS,
Miranda, Miss HALLANDE, Ariel, Miss TREE.
Chorus of Spirits, 1st Spirit, Mr. PYNE,
Mess. Comer Crumpton, George, Montague, Norris, G. Pyne, &c. &c
Miss BEAUMONT, Mrs. BISHOP, Mrs. BOYLE, Miss LOVE, &c
Mesdms, Appleton, Coates, Green Grimaldi, Herbert, &c.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch ; Or, the Yellow Dwarf.

Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES
THE SANDY DESERT,
In the midst of which grows the ORANGE TREE.
THE CHAMBER OF THE PRINCESS.
THE NUPTIAL HALL.
THE CASTLE OF POLISHED STEEL.
The Garden of the Castle. The Sea Port of Golconda.
VIEW FROM MARGATE PIER. STEAM PACKET.
Billingsgate, London Bridge, and the Pool. A Street in London.
OUTSIDE OF WESTMINSTER HALL.
Inside of the Court of King's Bench. Blackheath, near London.
JOHNNY GILPIN's HOUSE, CHEAPSIDE.
The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES

To-morrow, The Two Gentlemen of Verona.

Theatre Royal, Drury Lane.

THE PIRATE.

The Music, chiefly by Mr. T. Cooke.

Principal Characters by

Mr COOPER. Mr. PENLEY,
Mr. POPE. Mr. FITZWILLIAM, Mr LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.
Messrs. Dobbs, Read, Taylor, Willmott, Webster,
Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour,
Seymour, Guisso, Hope, Guischard, Rames, Morris,
Goodson. Goodson, jun. &c.
Madame VESTRIS, Miss CUBITT,
Mrs. BLAND, Miss POVEY. Miss TREE,
and Mrs. W. WEST.
Messdms. Barnard, Margerum, Hill, Webster,
Philips, Edwards, Cooper, Willmott, Mallard, Taylor,
Smith, Best, Tokely, Valancy, &c.

After which the Farce of

THE LIAR.

Young Wilding, Mr. ELLISTON,
Sir James Elliott, Mr THOMPSON,
Old Wilding, Mr. POWELL. Papillion, Mr. GATTIE.
Miss Grantham. Mrs. EDWIN,
Miss Godfery, Miss SMITHSON,
Kitty, Miss THESWELL.

To conclude with (10th time)

The Coronation.

The characters the same as before.

To-morrow Owen Prince of Powys; or, the Welsh Feuds. with Paul and Virginia. Miss BOOTH is engaged here.